CANYON

The oldest regular Bay Area showcase for personal and avant-garde films

Shows (unless otherwise noted) on Thursdays 8:30 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. Admission $1.75. Free coffee. For information call 332-1514. '76

AUGUST 26: "THE CIRCLE" BY JERRY BARRISH PLUS OTHER FILMS WITH JERRY BARRISH IN PERSON

THE CIRCLE (1976 15 min.)

Jerry Barrish is somewhat of an enigma in these parts. He is one of the few non-commercial filmmakers around here who is working in the area of serious narrative drama. He has taken the French tradition of Clair, Renoir, and Truffaut as his stepping-off point. He makes the stationary shot the basis for developing his mise en scene. Of THE CIRCLE Barrish has to say: "The first American-made French film in the same genre as classic European films, THE CIRCLE is a love story which handles a very touchy subject very tastefully."

AMERICAN SHOESHINE by Sparky Greene (1975 29 min.)

This film was selected by this year's Los Angeles Filmex for one of its special programs, and was invited to be an entry in the American Film Festival in April. An "unusually entertaining documentary tracing the ethnic and artistic aspects of the shoeshine trade from old stills and early clips of Italian street urchins to interviews with contemporary bootblacks like ex-lightweight boxing champ Beau Jack and classic ragpopper Clarence Robicheaux."—Charles Lippincott

Ex-"Hee Haw" grip Sparky Greene, in this, his first film has documented a vanishing music-dance form as well as a lifestyle, and an important aspect of American black culture and history.

BIG CITY by Bob Mifsud (1975 26 min.)

"From holy hobos and shopping bag women to hot dogs and indians; a roach's eye view of the sidewalks of New York by a city slick and a country hick. Dedicated to the poets, princes, pimps, paupers, princesses, paranoids, and punks of the pavement. Co-directed by David Boatwright." —B.M.

COCKFIGHTING by Jerry Barrish (1974 24 min.)

COCKFIGHTING, which premiered here last year, is a study of the sport of cockfighting. "It begins with the hatching of the fowl, their raising and training, and finally their role in combat. Cockfighting is indigenous to many peoples and cultures and I have attempted to capture not only the fight but these people to whom this is truly a sport." —J.B.

THAT'S WHY I'M A PAINTER by Jerry Barrish (1976 8 min.)

THAT'S WHY I'M A PAINTER is not only a film about a painter but "every shot in the film is composed like a painting. The film is about an American Painter, Jim Rudolph, who was born 25 years ago without limbs, but the film deals very little with his so-called handicap," says Jerry Barrish. The film won an award at this years S.F. Art Institute Student Film Festival and was voted "Director's Choice" at the recent Sinking Creek Film Festival.

Jerry Barrish shooting THE CIRCLE

FRIDAY AUGUST 27: WORLD PREMIERE OF SETH HILL'S "OVERBOARD"

WITH SETH HILL IN PERSON

For eight years Seth Hill has successfully combined experimentation with entertaining story lines. His films are visually rich and innovative, and his subtle, strong sense of humor has delighted the mass audience. Awards include the Emmy, CINE Golden Eagle, Reader's Digest Award, Ann Arbor, New York, Edinburgh, Chicago, Bellevue, Foothill, and San Francisco Festivals.

OVERBOARD! (24 min. 1976)

World premiere of a comedy about sailboaters by writer/director Seth Hill and cinematographer/editor Linda Berris. An action-packed comedy story related by a meddlesome yet endearing old salt, and featuring the humorous misadventures of a young do-it-yourselfer who races time to realize his dreams—sailing to the Ancient Mariners' Regatta. Exhilarating time-lapse, virtuoso multiple images, and a spectacular finale with scenes of beautiful old sailboats make this film a must-see for sailors, adventure buffs, and landlubbers alike.

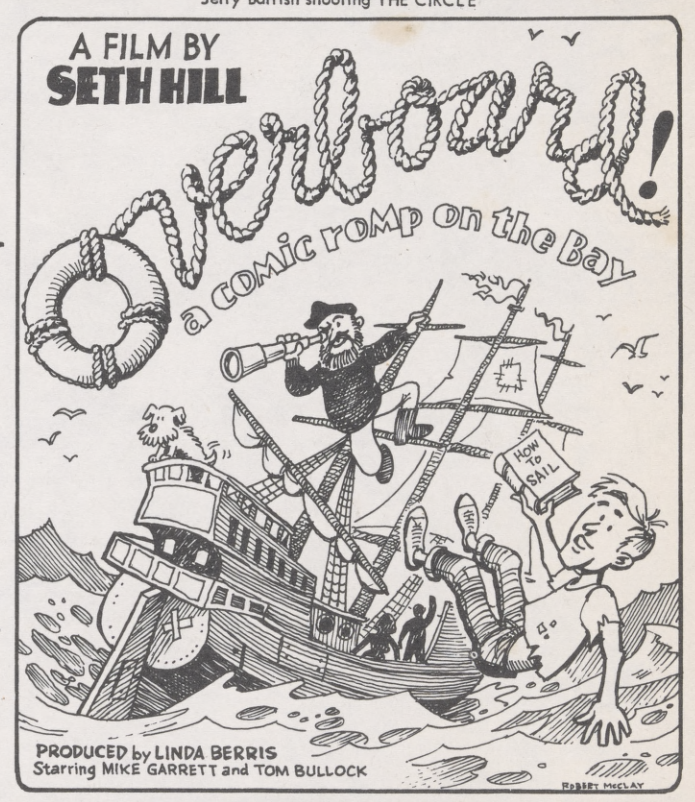
THE MILD BUNCH (28 min.)

An S.F. Film Festival award-winning comedy western. "...A closeup classic and fully successful in springing its surprise. An ambitious recipe...pays off... an interesting example of one of the new tv forms." —Variety

SHADOWS AND REFLECTIONS (4 min.)

"Alas! When I thought myself most alone, my shadow was always there.

"Sonata-form film of a simple theme: the cameraman impinging on his environment. Lots of moving camera and negative color, an original 12-tone score. A perennial favorite!" —S.H. Winner of the coveted Andrew Sarris Award.



SEPTEMBER 2: NO FILMS (Happy Labor Day Weekend)

SEPTEMBER 9: GEORGE LANDOW'S NEW IMPROVED INSTITUTIONAL QUALITY

WITH GEORGE LANDOW SHIPPED IN FRESH FROM OUR SONOMA FARM

George Landow, who was laid by a chicken in Petaluma, is the latest elegant addition to the faculty of the San Francisco Art Institute. Canyon Cinematheque wishes to celebrate his coming on this first week of school. George Landow is the only filmmaker who is completely surrounded by a three-quarter inch thick eggshell. In order to make his films, holes must be drilled, through which his arms can extend for the purpose of operating the camera. The shell, which is a living organism, has the ability to heal itself so that the holes must be constantly redrilled.

This evening's program will include:

INSTITUTIONAL QUALITY (1969 4:45 min.)
NEW IMPROVED INSTITUTIONAL QUALITY: IN THE ENVIRONMENT OF LIQUIDS AND NASALS, A
PARASITIC VOWEL SOMETIMES DEVELOPS (1976 10min.)
REMEDIAL READING COMPREHENSION (1970 5 min.)
WHAT'S WRONG WITH THIS PICTURE: I/II (1972 10:30 min.)
THANK YOU JESUS FOR THE ETERNAL PRESENT: I (1973 5:45 min.)
A FILM OF THEIR 1973 SPRING TOUR COMMISSIONED BY THE CHRISTIAN WORLD LIBERATION FRONT (1974 6 min.)
WIDE-ANGLE SAXON (1975 3 min.)

"It is the addition of strangeness to beauty that constitutes the romantic character in art." —Walter Pater

"...the personality without contradictions is incapable of creating a work of art." —Herbert Read

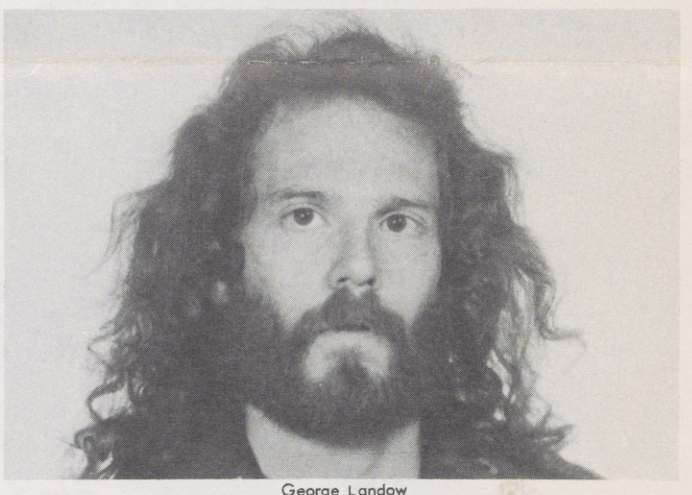
"I wanted to be a priest in some obscure Polynesian religion, but I realized that I didn't believe in their gods—that is, I believe in all of them except Fred." —George Landow

FRIDAY, SEPTEMBER 10: SPECIAL PROGRAM OF FILMS & MONGOLIAN DEVOTIONAL SINGING BY DAVID HYKES WITH DAVID HYKES IN PERSON

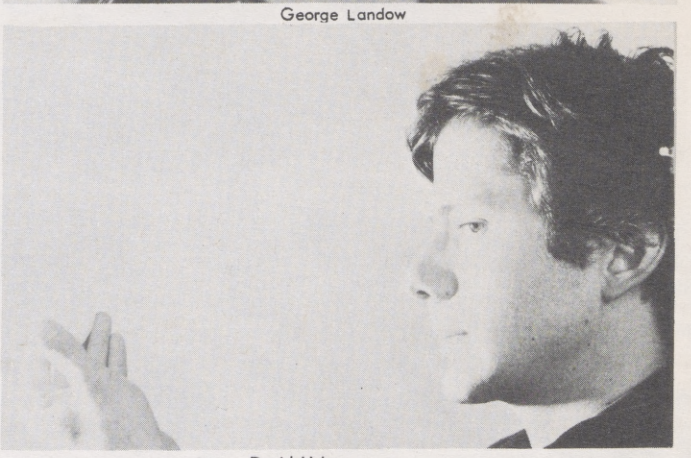
Just as we were about to go to press with this schedule, we received word that David Hykes was planning to come to the west coast for a brief visit. David Hykes has given film showings and concerts in England and Canada as well as here in the U.S. We are extremely fortunate to be able to have arranged this show on such short notice.

"Of all the films at the Whitney Museum [group show], only David Hykes' MOVING PARTS impressed me with its energy and its imagery. The other films looked fine, were well-executed, but they lacked that special extra thing that makes all art pulsate with a unique energy. That's where Hykes' film suddenly worked. His work has an original and daring energy. He takes chances with sound and image. His work contains enough original imagery, original ideas, and original energy to survive any comparisons."
—Jonas Mekas, Village Voice

MOVING PARTS (1974 30 min.)
LIVING DAYLIGHTS (1975 30 min.)
MUTUAL EXCLUSIVES (work in progress)
parts of HYMNS TO INTERMITTENCY



George Landow



David Hykes

SEPTEMBER 16, 17 & 18: GIANT CELEBRATION OF THE 10TH ANNIVERSARY OF CANYON CINEMA CO-OP

Canyon Cinema Co-operative is an open film distribution center which was created in 1966 to serve the needs of a growing number of filmmakers across the country. It was a natural outgrowth of the Canyon showings which at that time were at the old Intersection building on Eddy Street in the Tenderloin. The first Canyon catalog was a slim volume consisting of 16 pages listing fewer than eighty films. The labor was mostly donated, and due to the efforts of many determined and courageous people throughout the last ten years the co-op survives and continues to provide an invaluable service to filmmakers and film users alike. This three day celebration is in honor of those people past and present who have made Canyon what it is.

The first two nights will be devoted to seeing a selection of films which were listed in the very first Canyon catalog in 1966. Saturday will feature a pot-luck dinner-dance party for all members and friends of Canyon Cinema. Come and bring your favorite dish. Everyone is welcome!

Thursday program: open screening afterwards

CATCHING THE ASIAN CARP by William Allen & Bruce Nauman (6 min.)
ALL MY LIFE by Bruce Baillie (3 min.)
TRIBAL HOME MOVIE NO. TWO by Loren Sears (7 min.)
LURK by Rudy Burkhardt (38 min.)
GYMNOPEDIES by Larry Jordan (15 min.)
MASS FOR THE DAKOTA SIOUX by Bruce Baillie (20 min.)
PLASTIC HAIRCUT by Robert Nelson (13 min.)
OH DEM WATERMELONS by Robert Nelson (12 min.)
HOLD ME WHILE I'M NAKED (George Kuchar 17 min.)

Friday program:

CONFESSIONS OF A BLACK MOTHER SUCCUBA by Robert Nelson (16 min.)
KILLMAN by Herbert Jean DeGrasse (15 min.)
FFFTCM by Will Hindle (5 min.)
DIE by John Schofill (5 min.)
BE-IN by Loren Sears (6 min.)
TEAR/OR by Saul Levine (3:50 min.)
TUNG by Bruce Baillie (5 min.)
CASTRO STREET by Bruce Baillie (10 min.)
HAMFAT ASAR by Larry Jordan (15 min.)
NOTHING HAPPENED THIS MORNING by David Bienstock (21 min.)
SCHMEERGUNTZ by Gunvor Nelson & Dorothy Wiley (15 min.)
COSMIC RAY by Bruce Conner (4 min.) open screening afterwards

Saturday Celebration:
POT LUCK FOOD Approximately 7 P.M. Saturday
FUN Free Admission
DANCE TO THE MUSIC OF THE MIKE HENDERSON BAND

SEPTEMBER 23: BRITISH DOCUMENTARIST KEN McMULLEN

WITH KEN McMULLEN IN PERSON

This autumn we are celebrating America's bicentennial by hosting six British filmmakers of whom Ken McMullen is the first here. He revitalizes the documentary form in startling original ways.

THE DISCUSSION (1972 12 min.)

"The film through re-working distinguishes between the properties and qualities of the discussion—i.e., condition as against situation, noise as against language. It presents movement and its accompanying sound as an aesthetic." —K.M.

DOCUMENTARY ON BEUYS' WORK IN LONDON (1972 9 min.)

"The film presents the dilemma that occurred as to whether the event was primarily one of political ideology or an aesthetic happening. Unlike films made in the documentary tradition, the film attempts to register the events as they actually happened—i.e., when speech was unintelligible it was recorded as it was heard, when the event moved to a pitch of hysteria the film makes no attempt to explain." —K.M.

BLACKNESS (1973 10 min.)

"The essential feature of this short film is that after extensive treatment the black in the film allows no light to be projected through it. The result is that only the foreground and the subject of the image is projected, and the background is indistinguishable from the space surrounding the screen. In a black room the audience loses all sense of distance." —K.M.

ROOM TO MOVE (12 min.)

"The film relates to subjective feelings arising from living in Los Angeles and attempts to bring together the contradictions between content and the media by which it is to be expressed. One prime concern in the making of the film was to establish the resistance of the surface area of the screen as a positive force. Briefly, this involved various experimental techniques—refilming from the screen and devices such as punching holes in the film." —K.M.

PIECES (1971 7 min.)

"This is essentially a documentary of a construction. The film concludes a line of thought on the presentation of surface qualities. It acts as an advertisement for the concepts that are built into the construction. The construction and the film together are presented as an event." —K.M.

LOVELIES AND DOWDIES (1974 30 min.)

"Built around a performance by the Polish experimental theatre group Cricot 2 under the direction of Tadeusz Kantor, LOVELIES AND DOWDIES is a surrealist play written by St. I. Witkiewicz shortly before his death in 1938. It is striking not in terms of literary or narrative theme but in terms of its haunting visuals and music." —K.M.

SEPTEMBER 30: FROM BRITAIN— THE FILMS OF CHRIS WELSBY

WITH CHRIS WELSBY IN PERSON

Chris Welsby is a structuralist who uses the forces of nature such as the wind, the sun, and the seasons as vital elements in his works—that is, not only as images but as actual structural devices. But perhaps his own words more accurately describe his films:

WIND VANE (1972 8 min.)

"The location is at the western end of Hampstead Heath in London. Two cameras mounted on tripods with wind vane attachments were positioned about 50 ft. apart along an axis at 45 degrees to the position of the wind. Both cameras were free to pan through 360 degrees of the horizontal plane....The movements of the cameras, both of which were filming simultaneously, were controlled by the wind strength and direction." —C.W.

WINTER AND SUMMER (1972 5 min.)

WINDMILL (1973 9 min.)

"The camera films a park landscape through the mirrored blades of a small windmill. Variations in wind speed cause a constantly shifting relationship between the landscape in front of the camera as seen between the blades of the windmill and the reflection of the camera with the landscape behind it."—C.W.

PARK (1973 8 min.)
RUNNING FILM (1973 5 min.)
FOREST BAY II (1973 5 min.)
TREE (fragment)(1975 5 min.)
SEVEN DAYS (1974 20 min.)

"The location for this film is by a small stream on the northern slopes of Mount Carningly in South West Wales. The seven days were shot consecutively and appear in that same order. Each day starts at the time of local sunrise and ends at the time of local sunset. One frame was taken every ten seconds throughout the film. The camera was mounted on an Equatorial Stand which is a piece of equipment used by astronomers to track the stars. In order to remain stationary in relation to the star field the mounting is aligned with the earth's axis and rotates about its own axis approximately once every twenty four hours. Rotating at the same speed as the earth, the camera is always pointing at its own shadow or the sun. Selection of image; sky or earth, sun or shadow; was controlled by the extent of cloud coverage. That is by whether the sun is in or out. If the sun was out the camera was turned towards its own shadow. If it was in, the camera was turned towards the sun.

"A rifle microphone was used to record a sample of sound every two hours. These samples were later cut to correspond, both in space and in time, to the image on the screen." —C.W.

Chris Welsby shooting WIND VANE

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/Canyon Co-op Office/Industrial Center Building, Room 220/Sausalito, CA 94965.

CINEMATHEQUE